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JAZZ INFORMATION

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By ~~her~~ Brother

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BOSTON HOAX FALLS FLAT

COMPLETE RECORD REVIEWS
RECORD COLLECTORS ITEMS

News and Other Features

VOLUME TWO NUMBER FOUR
ISSUED EVERY OTHER FRIDAY

SEPT. 6, 1940

15 CENTS

ANNOUNCEMENT

With sheepish regret we are compelled to admit that our contest on the Columbia reissues, announced in the August 9 issue, has fallen a bit short of being entirely successful.

The number of entries received was so small, in comparison to the interest we know the forthcoming reissues have aroused, that we saw no alternative but to call off the whole affair. Letters received both before and since the contest announcement testify to the eagerness with which Columbia's reissue catalog is expected; but evidently the problem of selecting 25 records to recommend for reissue, and writing a letter to explain why, scared off the majority of collectors. Rather than publish results which would not represent a fair cross-section of our readers, we are dropping the whole affair--with apologies. Every reader who submitted an entry in good form will receive an identical prize of six months' subscription to Jazz Information.

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JAZZ INFORMATION 505 FIFTH AVENUE NEW YORK CITY

JAZZ INFORMATION

VOLUME II, NUMBER 4 SEPTEMBER 6, 1940

CAFE SOCIETY OPENS UPTOWN SPOT; SULLIVAN BACK INTO OLD LOCATION

Boogie woogie moves into swank surroundings on September 27 when Barney Josephson's Cafe Society opens its new uptown branch at 128 East 58th Street, site of the old El Rio.

Teddy Wilson's band, now at the Cafe Society on Sheridan Square, will add a guitar and sax, not yet chosen, when he moves uptown. Meade "Lux" Lewis will return to work the new spot with Albert Ammons, and Hazel Scott, the Golden Gate Quartet and Jack Guilford complete the show.

Downtown Cafe Society will continue open with Joe Sullivan's band, now in rehearsal; Joe Turner and Pete Johnson, Billie Holiday, the Mitchell Christian Singers and possibly Art Tatum. The latter returned to New York last week, and negotiations are under way to book him at the Cafe.

Sullivan's mixed combination will include Joe Thomas, trumpet; Edmond Hall, clarinet; Billy Taylor, bass; and a drummer and trombone yet to be selected. The downtown show, too, will start on September 27.

BROUN'S "DELTA" DISCS READY SOON

Heywood Broun's entrance into the private label field will be official in about two weeks with the release of eight sides he recorded recently in New Orleans.

The records, under the name of Kid Rena's Jazz Band, will be issued in an album on Broun's "Delta" label. They are ten inch discs and priced at one dollar. Rena, Big Eye Louis Nelson, A. J. Picou and other famous New Orleans musicians make their first appearance on record with this release.

BECHET LEADS ALL-STAR QUINTET FOR VICTOR; YANCEY CUTS NEW SOLOS

Sidney Bechet jumped from New York to Chicago last week and cut four sides for Victor on September 6 with a five-piece all-star band.

The group included, besides Bechet, Earl Hines, piano; Rex Stewart, cornet; Johnny Lindsey, bass; and Baby Dodds, drums. One of the sides recorded, a blues, will be dedicated to the memory of Johnny Dodds.

Three other sides waxed by the quintet were standard jazz classics. The fifth side, played by Bechet, Hines and Baby Dodds as a trio, was Hines' famous composition, "Blues In Thirds".

At the same session Jimmy Yancey, whose "Boogie Woogie" album of piano solos was released by Victor in July, recorded four new sides, two solos and two with vocals.

MEADE LUX CUTS NEW "HONKY TONK", THREE OTHER SOLOS FOR BLUE NOTE

Meade "Lux" Lewis recorded a 12-inch version of his immortal "Honky Tonk Train Blues" for Blue Note this week.

"Honky Tonk", the most famous of all boogie woogie piano solos, was composed by Lewis in the twenties and first recorded for the old Paramount record company. Lewis later recorded the same composition for Parlophone and Victor.

At the Blue Note session, Lewis also waxed three other boogie solos, as yet untitled -- one medium and two fast.

Critics present in the studios during the session were enthusiastic about the recordings, especially the new "Honky Tonk" and a powerful walking bass on one of the other sides.

HACKETT AUGMENTS BAND AT NICK'S; SULLIVAN, RUSSELL OUT

Bobby Hackett has taken over the leadership of Eddie Condon's band at Nick's, adding two saxes and dropping charter members Joe Sullivan and Pee Wee Russell. Tony Costa replaces Pee Wee on sax and clarinet; Mel Powell, who had been playing solo piano at the Greenwich Village spot, takes over Sullivan's chair.

The new sax men are Johnny Gassoway and Clyde Rounds. Otherwise the personnel remains the same, with Condon on guitar, Brad Gowans, valve trombone, George Wettling, drums, and Artie Shapiro, bass.

Sullivan is set to open at Cafe Society with his own band; Russell had no definite plans.

A new policy of special features on Monday off-nights will be inaugurated at Nick's on September 9, when Bud Freeman will bring down an eleven-piece band. Art Hodes has been engaged to play relief piano regularly on Mondays.

ELDRIDGE LEAVES KELLY'S STABLE

Roy Eldridge's band leaves Kelly's Stable on September 11 after a long run. Despite rumors that he would join Charlie Barnet, Eldridge is taking his band on tour. Stuff Smith, with Jonah Jones on trumpet, will follow Roy at the 52nd Street club.

The relief spot at Kelly's is now filled by Pete Brown's trio, which opened for a short run on August 31, replacing Toy Wilson.

TIME CATCHES UP

The September 2 issue of Time Magazine carried a feature on race and hillbilly records, principally devoted to Columbia's recording man A. E. Satherly. With a marked inability to distinguish between blues and hillbilly music, and an inexplicable failure to recognize that Victor, as well as Columbia and Decca, makes race records, the Time article contributes little to public understanding of the field.

DECCA ACQUIRES PARLOPHONE RIGHTS, REISSUES HAWKINS "JAMAICA SHOUT"

Springing a surprise on the record industry, Decca last week reissued two Coleman Hawkins sides recorded in the early thirties for English Parlophone.

One of these, the famous "Jamaica Shout" featuring Henry Allen, J. C. Higginbotham and other star musicians, had been issued not only by Parlophone but, in the United States, on Columbia's Okeh label. It is still available on a U.H.C.A. repressing, issued by the Commodore Music Shops by arrangement with the Columbia Recording Corporation.

It was learned that Decca has acquired the rights to a portion of the English Parlophone catalog. Which Parlophone masters are to be released has not been revealed. Among the notable hot records in the Parlophone catalog is a series of special discs supervised for that company by John Hammond. These include piano solos by Jess Stacy and Meade "Lux" Lewis and small-band records by Gene Krupa, Mildred Bailey, Jimmy Noone and Bunny Berigan.

The coupling of "Jamaica Shout" on Decca is "Honeysuckle Rose", a tenor solo with piano accompaniment which was released only on Parlophone.

WHAT'S NEW

When Walter Fuller took over the leadership of Earl Hines' band after the Father's temporary exit from the band business, Roselle Claxton took Hines' place. Miss Claxton, Kansas City pianist and arranger, has worked on various occasions for Count Basie and other well-known colored bands.

Lionel Hampton's promised band has not yet materialized, although several men from the Hines and Horace Henderson orchestras are reported joining him.

Miff Mole, trombonist who returned to active band duty last year with Paul Whiteman, and was

featured recently on a Commodore recording of "A Good Man Is Hard To Find", is ill at his Long Island home with a severe case of stomach ulcers.

Johnny Bayersdorffer, New Orleans trumpeter who had been playing around Chicago with Lee Shore, was severely injured last week in an auto accident.

Rumors concerning Benny Goodman's plans are still flying. Only certain news was that his new band is booked to open at Chicago's Hotel Sherman on October 4.

Charlie Teagarden will probably be playing trumpet in his brother Jack's band soon. This was the Teagardens' original intention, but contract obligations kept Charlie with Paul Whiteman until the latter's orchestra was disbanded.

Jack Jenny has disbanded his orchestra and left for California. He will play trombone with Artie Shaw's band, starting September 12.

Augie Schellange, who played and recorded with Wingy Mannone, was injured in a motor crash last week in Mobile, Alabama. He has been drumming with Marshall Van Pool's band.

Ben Pollack's band returned to the Trocadero in Henderson, Kentucky, for an indefinite stay on September 4. Billy Maxted, piano, and Frank Jaeger, drums, both of Red Nichols' orchestra, have joined Pollack. Nichols, his band broken up, is in temporary retirement.

Other out-of-town bookings include: John Kirby's band, at the Hipp in Baltimore for a week, starting September 9; Harry James, opening September 27 for an indefinite run at Boston's Hotel Brunswick.

Don Bias, ex-Kirk tenor sax, is now on a tour of one-nighters with Benny Carter. Fred Robinson, trombone, also left Kirk; no replacement has been announced .

Ziggy Elman, who had been sitting in with Tommy Dorsey's and Joe Venuti's bands since leaving Goodman, officially joined Dorsey in Boston on August 30, and left on a road tour.

New York

Now playing in New York: Teddy Wilson at Cafe Society, with Ammons, Johnson, Turner and Scott; Bobby Hackett's band at Nick's plus the Spirits of Rhythm; Roy Eldridge (followed September 11 by Stuff Smith) with Pete Brown's trio at Kelly's Stable; Joe Marsala at the Hickory House; Zutty Singleton at the Village Vanguard.

Clarence Profit Trio at the Hotel Times Square; Maurice Hubbard's band at Small's Paradise; Gene Krupa at the Dancing Campus of the World's Fair; Woody Herman at the New Yorker. Eric Henry's orchestra with Marlow Morris is at the 721 in Harlem. Other uptown spots are the New Capitol, with Wingy Carpenter, and the Theresa Bar, with Una Mae Carlisle.

Joe Marsala's band now features Jack Gardner, instead of Max Chamitov, on piano; and Peanuts Hucko may replace Dean Kincaid on tenor. DeLoyd MacKaye, relief pianist, has left for Philadelphia; Pearl Williams replaces her.

Louis Prima is set for a week's stand at the 125th Street Apollo, starting September 27th. Coleman Hawkins and Al Cooper's Savoy Sultans, currently at the Savoy, start a road tour of the South on September 15.

Trumpeter Louis Metcalf is now leading a small band Sunday nights at a Bronx ballroom on Third Avenue and 172nd Street. Metcalf is using Jonas Walker, trumpet; Happy Caldwell, tenor; Nick Fenton, bass; and Alphonse Steele, drums.

Rosetta Crawford, blues singer, is heard on station WMCA, Thursday nights at 9:30, on the Harlem Serenade.

Bunny Berigan's new small outfit opened last week at the 47 Club, formerly the Brick Club, on 47th Street between Broadway and Sixth Avenue.

Chicago

Eddie South continues on the stage of the Capitol Lounge with a five-piece combo which broadcasts nightly.

APOLOGIES

1. The last two issues have been late because the editor has been busy moving to a cheaper apartment.

2. The Albert Nicholas biography promised for this issue, and Robert Quinlisk's column on old records, were omitted due to lack of space. They will definitely appear next week.

Lonnie Johnson's swing trio is at Square's Boulevard Lounge, with Wilbur Hobbs on piano and Winona Short, vocal.

Louis Armstrong's band was featured on the Regal Theater's stage the week of August 30. During the past fortnight Ben Pollack's and Bob Zurke's bands stopped in town for a few days layover.

The sextet at the beer stop at Indiana Avenue and 40th consists of guitarist-scatist Burns Campbell, leading; Russ Gillon, trumpet; Herb Robinson, tenor; Al Williams, piano; Hall Mason, bass; and Bill Winston, drums. Campbell has appeared frequently on wax; one of his outfits accompanied Sam Theard on a session for Bluebird.

The Four Bits of Rhythm, consisting of bass, violin-trumpet double, and guitars, have entered the private Lake Shore Athletic Club Roof, previously a chartered schmaltz location. The Four Ink Spots, incidentally, entered the Blackhawk Restaurant August 22.

The Tribune's new comic strip, "Bucks McKale" by "Sullie", is the product of Chicago collector Ed Sullivan. Sullivan has caricatured many Chicago jazzmen; an original "Sullie" brings about four Louis accompaniments and a piano solo on Paramount.

Lew and the lively chick continue at the bar of theatrical Croydon Hotel. Laura Rucker is back at La Rue's. Sonny Thompson's band, with Sonny White and Thelma Lee, is at the Apex Grill.

Martin's Corners, 1900 W. Lake, uses a four-piece jam group on week-end nights; their pianist is on nightly. Martin's is the only spot in the small west-of-town colored community. Many part-time musicians from this neighborhood find haphazard employment in the Madison Street tonks only a few blocks away.

Boyce Brown continues at Liberty Inn; the MacPartlands are shopping downtown and in the fraternity row, Frank Melrose has been playing solo at the Sportsman on the far South side.

A new jazz magazine originating here and called "Music and Rhythm" is scheduled to go on the stands in mid-September. An article by Bill Davison describes his view of the Teschemacher accident in which the two of them were battered. Jimmy Dorsey and Raymond Scott are also contributors. Large departments have been made up of record reviews, photos and cartoons.

-- John Steiner.

JAZZ INFORMATION

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MA RAINEY

"Ma" Rainey, "Mother of the Blues" and teacher of her more famous but no more important protege, Bessie Smith, died eight months ago in her home at Columbus, Georgia. So unjustly forgotten was this greatest of blues singers that even her death was unknown until Jazz Information succeeded in locating her brother, Thomas Pridgett, in Columbus. A brief summary of "Ma" Rainey's career furnished by Mr. Pridgett, which appears elsewhere in this issue, contains the first accurate information ever published about her life.

During her recording career "Ma" Rainey made nearly one hundred sides, all for the Paramount label. None of these has ever been reissued, and so little known are they that Delaunay's Hot Discography, published in 1938, includes less than half of them.

"Ma" Rainey's records, all that remains of a great career, must not be forgotten. In this belief, we present a Rainey discography -- as complete as several months of research could make it. Only the instrumentation of her accompanying bands is listed, except for those cases in which the personnel is reasonably certain. Space has been left at the bottom of the list for additions which may still be made. Anyone possessing further information about "Ma" Rainey or her records is asked to communicate with this magazine, to help us complete this inadequate tribute to a great artist.

THE LIFE OF MA RAINEY

By her brother, Thomas Pridgett

Gertrude Rainey, better known to the theatrical world as "Ma" Rainey, was born in Columbus, Ga., April 26, 1886. Her parents, Ella and Thomas Pridgett, were Georgians by birth also, therefore Georgia claims "Ma" Rainey as her song bird of the South.

At a very early age her talent as a singer was very noticeable. Her first appearance on the stage was at the Springer Opera House, Columbus, Ga., with the "Bunch of Blackberries", a small show that was gotten up among the local talent of Columbus. Shortly after this appearance, Will Rainey, better known as "Pa" Rainey, wooed and married her, after which they travelled with a road show called "Rabbit Foot Minstrels".

"Ma Rainey" operated two theaters in Rome, Ga., viz. "The Lyric" and "The Airdrome". Her career as a recording artist did not interfere with her stage work. All her recordings were made in Chicago. Her first recording was "Moonshine Blues".

She was in the theatrical business for a little better than thirty-five years. The death of her sister and mother called her back to Columbus, Ga., in 1933.

During her years of labor she did not forget her family. She purchased a beautiful home in Columbus for them. She and her brother, Thomas Pridgett, Jr., lived in this home until she passed into the great beyond December 22, 1939.

MA RAINEY DISCOGRAPHY

Prepared by William C. Love, with the collaboration of Dick Rieber, George Hoefer, Jr., F. M. Kelly and Charles Payne Rogers.

MADAME "MA" RAINEY

Acc. by Lovie Austin and Her Blues Serenaders. Tommy Ladnier, cornet; Buster Bailey, clarinet; Lovie Austin, piano; unknown drums.

1596	Bad Luck Blues	Para 12081
1597	Bo-Weavil Blues	12080
1598	Barrel House Blues	12082
1599	Those All Night Long Blues	12081
1608	Moonshine Blues	12083
1609	Last Minute Blues	12080
1612	Southern Blues	12083
1613	Walking Blues	12082

MA RAINEY

Acc. by the Pruitt Twins, guitars.

1698	Lost Wandering Blues	12098
1699	Dream Blues	12098

Acc. by Lovie Austin and Her Blues Serenaders. Tommy Ladnier, cornet; Buster Bailey, clarinet; Lovie Austin, piano; unknown drums.

1701	Honey Where You Been So Long	12200
1703	Those Dogs Of Mine	12215
1704	Lucky Rock Blues	12215
1759	Ma Rainey's Mystery Record	12200

Acc. by her Georgia Jazz Band. Same personnel as above.

1702	Ya-Da-Do	12257
1741	South Bound Blues	12227
1758	Lawd Send Me A Man Blues	12227
10001	Cell Bound Blues	12257

Guitar Acc.

1824	Shave 'Em Dry	12222
1825	Farewell Daddy Blues	12222

Acc. by Her Georgia Jazz Band. Charlie Green, trombone; Buster Bailey, clarinet; Lovie Austin, piano; Kaiser Marshall, drums. The cornetist on the last three titles given is Louis Armstrong.

1922	Booze And Blues	12242
1923	Toad Frog Blues	12242
1924	Jealous Hearted Blues	12252

1925	See See Rider Blues	12252
1926	Jelly Bean Blues	12238
1927	Countin' The Blues	12238

And Her Georgia Band. Trumpet, clarinet, piano, banjo, drums and frisco whistle.

2136	Army Camp Harmony Blues	12284
2137	Explaining The Blues	12284
2138	Louisiana Hoo Doo Blues	12290
2139	Goodbye Daddy Blues	12290

Acc. by Her Georgia Band. Trumpet, sax, piano, banjo and drums.

2209	Stormy Sea Blues	12295
2210	Rough And Tumble Blues	12311
2211	Night Time Blues	12303
2212	Levee Camp Moan	12295
2213	Four Day Honory Scat	12303
2214	Memphis Bound Blues	12311

With Her Georgia Band. Joe Smith, trumpet; Charlie Green, trombone; Buster Bailey, clarinet; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; guitar, bass and drums.

2369	Slave To The Blues	12332
2370	Yonder Come The Blues	12357
2371	Titanic Man Blues	12374
2372	Chain Gang Blues	12338
2373	Bessemer Bound Blues	12374
2374	Oh My Babe Blues	12332
2375	Wringing And Twisting Blues	12338
2376	Stack O' Lee Blues	12357

With Her Georgia Band. Trumpet, trombone, sax, piano, banjo and drums.

2448	Broken Hearted Blues	12364
2451	Jealousy Blues	12364
2452	Seeking Blues	12352

Acc. J. Blythe, piano.

2466 Mountain Jack Blues 12352

With Her Georgia Band. Trumpet, trombone, clarinet, piano, drums and frisco whistle.

2627 Down In The Basement 12395
2628 Sissy Blues 12384
2629 Broken Soul Blues 12384

Piano: Lillian Henderson.

2631 Trust No Man 12395

Acc. Violins and Guitar.

403 Little Low Mama Blues 12419
404 Grievin' Hearted Blues 12419

With Guitar and Piano.

405 Morning Hour Blues 12455

With Her Georgia Boys. Trumpet, clarinet and piano.

407 Weepin' Women Blues 12455

And Her Georgia Band. Trumpet, clarinet and piano.

451 Soon This Morning 12438

Piano Acc.: James Blythe.

452 Don't Fish In My Sea 12438

Acc. Hop Hopkins, Piano.

733 Dead Drunk Blues 12508
857 Slow Driving Moan 12526

"MA" RAINEY

And Her Georgia Band. Trumpet, trombone, piano, banjo and tuba.

734	Misery Blues	12508
858	Gone Daddy Blues	12526
889	Big Boy Blues	12548
890	Damper Down Blues	12548
948	Blues Oh Blues	12566
949	Oh Papa Blues	12566

And Her Georgia Band. Trumpet, trombone, clarinet, piano, banjo and drums.

20228	Blues The World Forgot - Part I	12647
20229	Ma Rainey's Black Bottom	12590
20230	Blues The World Forgot - Part II	12647
20232	Georgia Cake Walk	12590
20233	New Bo-Weavil Blues	12603
20234	Moonshine Blues	12603

MA RAINEY'S GEORGIA JAZZ BAND. Under Direction of Professor C. M. Russel; no vocal.

20231	Hellish Rag	12612
20235	Ice Bag Papa	12612

And Her Tub Jug Washboard Band.

20661	Black Cat Hoot Owl Blues	12687
20662	Log Camp Blues	12804
20663	Hear Me Talking To You	12668
20664	Hustling Blues	12804
20665	Prove It On Me Blues	12668
20666	Victim Of The Blues	12687
20667	Traveling Blues	12706
20668	Deep Moaning Blues	12706

Acc. Piano and Tampa Red, guitar.

20879	Sleep Talking Blues	12760
20881	Blame It On The Blues	12760

Piano Acc.

20880	Tough Luck Blues	12735
20885	Screech Owl Blues	12735

Unknown Acc.

20897	Leaving This Morning	12902
20898	Runaway Blues	12902
_____	Sweet Rough Man	12926
_____	Black Dust Blues	12926

MA RAINEY and PAPA CHARLIE JACKSON

Duet with Banjo Acc.

20921	Ma And Pa Poorhouse Blues	12718
21044	Big Feeling Blues	12718

BOSTON HOAX FALLS FLAT!

We reproduce below a communication, received last week by airmail from Boston, which we think will amuse the readers of a really mature jazz magazine.

The records described in the letter, of course, do not exist. But the perpetrator of this silly hoax is evidently so inexperienced in collecting that he could not invent a more plausible "discovery" --- and so devoid of common sense that he thought we would fall into the trap without first checking on his "information."

Since the letter was palpably a fraud, we first checked with Mr. Ingalls, and made sure that it had not been written by Boston collector Dave Cochrane, whose name was signed to it. By comparing the hoax-letter with letters in our files from another Boston collector, we were able to form a strong suspicion as to the author of the "Cochrane" missive.

We then enlisted the services of our good friend Robert B. Sales of Louisville, who happened to be in town at the time. Mr. Sales' legal experience with questioned documents readily enabled him to confirm our suspicions positively.

We are advised not to disclose the identity of the joker--who passes, incidentally, for a jazz authority and "critic" in the Bean City. It should be made clear, however, that Mr. Cochrane and Mr. Ingalls had nothing to do with the hoax, but were -- together with this magazine -- its intended victims. The moral: you'll need more than a copy of Hot Discography to pull the wool over our eyes.

The Editors.

To the Editors;

I've just returned from a three weeks jaunt through the south, and as I intend to go back in a very few days

DAVE COCHRANE DIDN'T WRITE

I decided to turn over my finds and information to your "Collector's Item" column. While I don't wish to boast, I believe I can safely say that I've made the most important discoveries since the "Claxtonola" find,as you'll agree when you read the following.

BROADWAY BELL*HOPS (Really Bix this time.)
Sugar----Baby Doesn't Wanna--144812-14-- Diva-2520-G
Blue River---- Weird Ideas--144813-15---Diva-2513-g

Each side features wonderful Bix. On "Weird Ideas" Bix plays piano, and he and Tram Are listed as composers. As you can see, themasters line up with the familiar "Cradle in Caroline" while the gap,144811 is "Rainbow of Love," a waltz. "Sugar" contains what I believe to be the greatest Bix solo ever recorded. Perhaps these sides have also appeared on Harmony and Velvetone.

KID ORY'S MEAN FIVE
New Orleans Drag--- King Porter---7172-73--Mitchell-[redacted] 11385
Hop To It------- Monk the Basher-- 7174-75--Mitchell-[redacted] 11387

Hold your breath----these sides are by LOUIS ARMSTRONG'S HOT FIVE withJELLY*ROLL MORTON in place of Lil Hardin!
Louis and Jelly are listed as composers onthe last two sides while Dodds and Jelly are given lable credit on the"Drag." Louis,Jelly, et.al; are unmistakable. With the exception of "Monk the Basher," which consisted mostly of a vocal duet between Louis and Jelly,these sides are the most striking examples of pure New Orleans jazz I've ever heard, andthose of my friends who have heard them, John Travers, Tom Downey, Bill Ingalls and others, agree with me. Fortunately these are blessed with electrical recording, and no vocals by Eva Taylor.

THE WASHINGTONIANS
Alley Rat--- 2950---Cameo-8198 Hole in the Wall-3715-Cameo9167

Both are fine Ellingtons with solos by Hodges, and Bubber. While I've found quite a lot of here-to-fore-unknown stuff, the sides I mentioned constitutes the most important. When I return from my trip in amonth, I'll send a complete list, as I&ll have more on hand by then, at least my leads would indicate such.

THIS CRANK LETTER - WHO DID?

While in Savannah, I dug a clarinettist by the name of Harry Bendou who claims to have played on the Wingy Mannone Champion sides. Bendou also mentioned Nappy LaMarr, guitar, Lippy Frentz, trombone, Johnny Klein, [illegible] bass, and Frankie (Francis) Cox, piano. Bendou plays in the finest New Orleans tradition, but unfortunately his work is confined to the worst dives in the city, and can't play much hot as a rule.

AS I said (you can see I'm not an accomplished typist) I'll send complete info on my return, and I'd like to do an article about the musicians I meet, Bendou for example.

Congratulations on your new format, and your new policy as well. The clarinet series is fine.

Sincerely yours,

Dave Cochrane

P.S. By the time this reaches you I shallprobably be on my way to Memphis, as I'm leaving the 25th. However if you want any more info on the records mentioned, I've left them in the care of Bill Ingalls. If you write him at the Krey Music Co;623 Washington St; Boston, he can send any dope you may need as he is familiar with the records.

The existance of these records is known only by a few of my friends who are playing cozy. I have written to no other publication concerning them as I'd like to see their discovery first announced in JAZZ INFORMATION. Once you've checked with Bill Ingalls, I believe it best to publish this information as soon as possible because there's no telling they're may be a leak and I wouldn't want DOWN BEAT to get wind of it.

NEW RECORDS

ART HODES' BLUE THREE Si 101

I FOUND A NEW BABY
FOUR OR FIVE TIMES

Rod Cless, clarinet; Art Hodes, Jimmy Butts, bass.

Signature enters the field of private hot records with the first of two records featuring Art Hodes on piano and Rod Cless, clarinet.

Signature, like Collectors Item Records, seems to stand on the principle that good, unpretentious hot music is more important than quality of recording. These sides, although not badly recorded, don't come up to professional standards. On the other hand, they give us an exceptional opportunity to hear two fine and insufficiently appreciated musicians. The sense of this policy is shown by the fact that Hodes' only other recent recordings are his two fine solos on Solo Art, while Cless' only hot records are with Muggsy Spanier's Ragtime Band.

We've said many times that Art Hodes is rare among white musicians for his background, sincerity and ability. Too bad that he was in poor form on this session; his solos, in a style based on Hines', are interesting, but his background work is not good. The bass player, from Christopher Columbus' band, is mediocre. Cless' playing, consequently, is not what it could have been with a larger and more effective rhythm section. Even so, it's remarkable. With so many fancy clarinet players around, it's a real pleasure to hear a white musician playing real jazz clarinet. And Rod Cless has not only an excellent style, but a great talent. Those who failed to recognize this on Muggsy's records have an even better chance in "I Found A New Baby", which is -- as far as Cless is concerned -- beautiful. His tone, phrasing and ideas are entirely Chicagoan -- by which we mean, not that he imitates Tesch, but that like Tesch he listened to the great New Orleans men in Chicago and followed their style. On "Four Or Five Times", not unnaturally, he sounds much like Jimmy Noone. "Found A New Baby", though, is the really good side, with Rod playing superb clarinet and carrying the tension through almost until the end.

MEL HENKE CI 103
Piano solos

MRS. ABERNATHY'S PIANO
IT'S PURELY COINCIDENTAL

Mel Henke, piano (with mandolin attachment); Joe Kahn, drums.

For the third release on his Collector's Item label, Ben Lincoln offers another pair of piano solos by Mel Henke, played on a mandolin-piano, with drum accompaniment by another Milwaukee musician, Joe Kahn.

Henke's style was indicated in

KEY TO ABBREVIATIONS

BB - Bluebird
CI - Collectors Item
Co - Columbia
De - Decca
HRS - Hot Record Society
Ok - Okeh
Si - Signature
Vi - Victor

his first record. With excellent technique and musicianship, and a fair jazz sense, he plays a rolling piano, with lots of notes, occasionally borrowing fragments of boogie-woogie. His neatest work to date is "Mrs. Abernathy's Piano", a piano version of "Chant Of The Weed"which gains increased effectiveness from the resonant mandolin attachment. "It's Purely Coincidental", on the other hand, is a piece of embroidery on a familiar (classical) theme, and far from jazz piano.

REX STEWART'S BIG SEVEN
12-inch records

DIGA DIGA DO
CHERRY HRS 2004

BUGLE CALL RAG
SOLID ROCK HRS 2005

Rex Stewart, trumpet; Barney Bigard ("Albany Biggers"), clarinet; Lawrence Brown, trombone; Billy Kyle, piano; Brick Fleagle, guitar; Wellman Braud, bass; Dave Tough, drums.

IMPORTANT NOTICE

The H.R.S. Record Shop has again refused to supply Jazz Information with review copies of its new releases. As we did in the case of the Bechet-Spanier Big Four, we have bought copies in order to be able to give our readers complete coverage of all important new hot records.

From the Hot Record Society's first really successful session come four twelve-inch sides by Rex Stewart's Big Seven, which will please any but the most hard-shelled traditionalist.

Let's be accurate: with these records the HRS abandons its former policy, which excluded all but the old variety of strictly hot music. This is modern jazz, and the words "really successful" are to be understood in that sense. In the Stewart discs, the HRS is demonstrating not what the old-timers, or their younger followers, could do; but rather what refined and advanced musicians can do with the old formulas.

The name of Duke Ellington must be brought up at once. All but two of these seven men have been closely associated with the Duke's music; most of them played with his orchestra for years. These were the years in which Duke worked his way from the hot jazz formula to an extremely refined and highly developed form which Ellington himself says is not swing music, but American Negro music. In the course of this development, the Duke's personality has altered his bandsmen. From the intensely forceful, hot cornet of Henderson days, Rex has become a witty, trick player; Bigard's New Orleans clarinet is now sweeter, less economical; Lawrence Brown is now more noted for lovely sentimental playing than for such really hot trombone as he played with Paul Howard. To be sure, such changes are not not necessarily the worse: but their direction is away from the simple jazz tradition. By playing with Ellington so many years, these men have increased their expressive ability enormously; but their expression is now confined more or less to Ellingtonian channels.

The point of the HRS session was to take these men away from the Ellington orchestra --- much further away than the Ellingtonian small-band records of the past few years -- and let them play loose small-band jazz.

The first problem was to find a pianist, not Ellington, who would fit in with the group. The selection of Billy Kyle was not, perhaps, the best that could have been made, but Kyle plays surprisingly well; much better than his usual trivial work with the Kirby band. The rhythm section was completed by Brick Fleagle, an Ellington arranger, on guitar; Wellman Braud, the great ex-Ellington bass man; and Dave Tough on drums. Together these four support the band perfectly; and Tough's drumming, in particular, is so fine that it almost steals the date.

The tunes are "Bugle Call Rag", turned out with considerable gusto; "Cherry" and "Diga Diga Do", jazz evergreens of the second degree; and "Solid Rock", a blues patterned after the "Solid Old Man" recorded on Swing by Rex Stewart's

Feetwarmers. Lawrence Brown comes up with some surprisingly bold hot horn rather like Higginbotham on the Blue Notes. Rex, with his usual assortment of clinkers, plays well but without the drive a less complex style can attain. Barney Bigard comes off best of all the soloists, playing lovely clarinet throughout. Arrangements are simple and in good taste; Rex, Bigard and Brown play looser jazz on this date than they have in many years. In comparison with other recent recording groups, the Stewart Big Seven shows up very favorably; and its records are better achieved, musically, than some which have tried to recreate the past. They're not exceptionally hot; but they're very good.

FATS WALLER — BB 10829
and his Rhythm

STOP PRETENDING
HEY! STOP KISSIN' MY SISTER

Besides Fats' usual good piano and typical vocal jive, this disc features excellent clarinet and tenor sax by the unappreciated Gene Cedric.

DUKE ELLINGTON — Vi 26719
and his Famous Orchestra

AT A DIXIE ROADSIDE DINER
MY GREATEST MISTAKE

Harry Carney's baritoning, Ben Webster's tenor and Lawrence Brown's trombone, all excellent, make "My Greatest Mistake" one of the most enjoyable of Ellington's rare pop arrangements. It's sweet and rather slow. The other side, faster and sometimes a little too complex, has Ivie Anderson singing.

BILLIE HOLIDAY — Ok 5719

TELL ME MORE
LAUGHING AT LIFE

"Tell Me More", a Holiday original, is actually a new set of lyrics to "St. James Infirmary", effectively sung in dirge time. Opening trumpet chorus by Roy Eldridge. On a contrasted coupling, Billie drives through "Laughing At Life", stopping for an excellent Lester Young tenor chorus.

JIMMIE LUNCEFORD — Co 35625
and his Orchestra

WHATCHA KNOW JOE?
PLEASE SAY THE WORD

Two ordinary Lunceford drag-and-jump tunes, with vocals respectively by Jimmy Young and Dan Grisson, and a couple of solos.

ELLA FITZGERALD — De 3324
and her Famous Orchestra

GULF COAST BLUES
DEEDLE-DE-DUM

Ella Fitzgerald sings the old "Gulf Coast Blues" adequately in her own characteristic -- and non-blues -- style, accompanied by the band in a white-style Dixieland arrangement.

FRANZ JACKSON — De 7779
and his Jacksonians

ELEPHANT SWING
YOU'RE THE MAKER OF THE RAIN IN MY HEART

Arranger Franz Jackson, leading a large band on the Decca race list, produces a noisy and uninteresting "Elephant Swing" (composition by Jackson and Puddin' Head Battle), coupled with a really excellent original pop tune, nicely sung by Maxine Johnson.

LOUIS JORDAN — De 7777
and his Tympany Five

NEVER LET YOUR LEFT HAND KNOW WHAT YOUR RIGHT HAND'S DOIN'
PENTHOUSE IN THE BASEMENT

Another band record on the race list, this one less out of place there than Franz Jackson's more sophisticated combination. Jordan's little jump band jumps through a bad "Penthouse" and a pretty fair coupling, on which Jordan's fine alto sax is featured.

JOHN KIRBY — Ok 5705
and his Orchestra

FRASQUITA SERENADE
SEXTET FROM "LUCIA"

The Kirby band brings its customary virtues (precision, neatness, etc.) to these two swung

classics. Excellence of performance aside, the style and ideas of this band seem to us unworthy of serious consideration, either as jazz or as any other real music.

Blues Records

BIG BILL	Looking Up At Down
Ok 05698	Lone Wolf Blues
LEE BROWN	Little Leg Woman
De 7775	Lucille Blues
CHAMPION JACK DUPREE	Black Woman
Ok 05713	Cabbage Greens No. I
BLIND BOY FULLER and SONNY TERRY	
Ok 05712	Bye Bye Baby
	You Got To Have Your Dollar
LITTLE BILL GAITHER	Woman's Way
Ok 05714	Georgia Barrel House
TOMMY McCLENNAN	New Highway No. 51
BB 8499	I'm Goin', Don't You Know
TINY PARHAM	Frogtown Blues
De 7780	(reverse by Theard)
CHARLIE SPAND	Rock And Rye
Ok 05699	Alabama Blues
SAM THEARD	Spo-De-O-Dee
De 7780	(reverse by Parham)
WASHBOARD SAM	Beale Street Sheik
BB 8500	Sun Gonna Shine In My Door
PEETIE WHEATSTRAW	Machine Gun Blues
De 7778	Pocket Knife Blues

The Okeh blues list is full of surprises these days, with almost every new release exceptionally good. This time there's Blind Boy Fuller, one of the best (and most popular) of the folk singers, accompanied by his own guitar and Sonny Terry's harmonica on two fine sides. Big Bill, too, goes above his own high standard in "Lone Wolf Blues", a typical fast number, and the slow, rocky "Looking Up At Down".

The rest of the Okeh list is made up of new names. First there's Charlie Spand, the pianist on the famous Paramount "Hastings Street", back on records after years of obscurity. Accompanied by Lawlers on guitar, Spand plays and sings two good blues: "Alabama" is the best. But don't look for another "Hastings Street"; Spand today, and without Blind Blake, seems to be just another good blues pianist.

Almost as good as "Hastings Street", on the other hand, is a new side by Champion Jack Dupree, one of the new discoveries of Columbia's race talent scout A. E. Satherly. A fine blues singer, Champion Jack accompanies himself on the piano, playing original and expert boogie-woogie on both sides. Little Bill Gaither, whose accompanist is probably Joshua Altheimer, has another excellent voice-and-piano blues in "Georgia Barrel House", another fast and rolling side. All in all, the standard of the new Okeh race list is remarkably high. It won't be surprising if one or two really superb sides turn up soon.

A new blues release by Tommy McClennan is usually an event. The latest is no exception, even though it's not as fine as some of the earlier ones. McClennan's intense, violent singing, and his extraordinary guitar accompaniment, should not be overlooked.

Washboard Sam sings two ordinary blues with rhythm accompaniment. Lee Brown's backing is also billed as a washboard band, but includes Henry Allen and Rupert Cole in a five-piece outfit. Cole's clarinet obbligato is excellent. Temple's singing, of course, places him with Decca's best blues artists.

On Peetie Wheatstraw's "Pocket Knife Blues" Jonah Jones plays a better trumpet background than you might expect from his past performances. He still throws in irrelevant phrases from the familiar classics, but his muted tone and phrasing are excellent. On Tiny Parham's new side -- his first in a long time -- Sam Theard is responsible for a mediocre jive vocal ("Spo-De-O-De"). The other side is entirely instrumental and features clarinet, organ, guitar and drums. Parham's organ is really bad -- staccato and swingless -- but the clarinet is interesting.

COLLECTORS' ITEMS

JELLY ROLL DISCOGRAPHY PUBLISHED

The RCA-Victor company has just released a complete discography of Jelly Roll Morton's Victor and Bluebird records, compiled by John Reid and available in the form of a seven-page mimeographed bulletin from Stephen H. Sholes, RCA-Victor, Camden, N. J.

Most complete and accurate list of Morton's Victors ever published, the Victor bulletin lists about seventy-five titles with personnel, recording date and other information. For the first time, Jelly's Victors are arranged in groups according to recording sessions. The personnels given are, in most cases, confirmed; others are marked "probable" or "possible". It's no secret that personnels of Morton records are particularly hard to straighten out. The Victor list is a long step in the right direction.

CLIFF JACKSON'S KRAZY KATS?

Cliff Jackson, old time pianist and bandleader, recorded ten sides in 1930 with the following personnel:

Mel Herbert, Henry Goodwin, trumpets; Rudy Powell, alto and clarinet; Earl Evans, alto; Horace Langhorne, tenor; Cliff Jackson, piano; Andy Jackson, banjo; Chester Campbell, tuba; Percy Johnson, drums.

Jackson told Herman Rosenberg that the records, including "Spodeoso" and other original titles, were made for Perfect. Since the only Cliff Jackson records we can recall, however, were made for Van Dyke-Grey Gull-Radiex-Madison, we assume Jackson's memory may have slipped, and that the above lineup applies to the various Jacksons on those obscure labels.

MARION HARDY'S ALABAMIANS

Marion Hardy's Alabamians, the band which Cab Calloway once fronted in Chicago, made some Columbia records, the personnel of which has been supplied by Hy Clark:

Eddie Mallory, Elisha Herbert, trumpets; Clark, trombone; Marion Hardy, sax and clarinet; Warner Seals, Artie Starks, saxes; Ralph Anderson, piano; Leslie Corley, guitar; Charlie Turner, bass; Jim McEndree, drums.

* * *

Bob Sales of Louisville, Ky., dug up an Oriole record by the Bob Crosby band which might be slipped into the next discography. It's "Restless" and "What's The Reason", Oriole 3130, under the name of Gil Rodin's orchestra. The master numbers, 17050 and 17049, line up with the band's first Brunswick record, made as "Clark Randall's" orchestra. These were made in 1935, the same year the band began recording regularly for Decca.

Regarding his recent information that Rosy McHargue played on some of the Seattle Harmony Kings records, Sales adds that Discography lists these discs incorrectly on Velvetone. They're Victor 19772 and 20142; and "Tell Me That You Love Me", on the reverse of the S.H.K. "Breezin' Along", is actually by Art Landry's orchestra.

* * *

Bill Love writes in that the New Orleans Rhythm Kings' "Tin Roof Blues" (11359a), appeared not only on Gennett but on Buddy 8001.

There are two masters of Fletcher Henderson's "Money Blues", he

(Turn to page 28)

Sale of Duplicates

DAN QUALEY, c/o SOLO ART RECORDS, 1600 BROADWAY, NEW YORK CITY

All records are set prices --- no bidding. No shipments made before September 20, 1940, to give collectors in all sections an equal chance. All records in NEW condition unless otherwise marked: condition (e) excellent, (g) good, ((f) fair. Postage paid on all orders for $7.50 or more; otherwise, add 25 cents.

HENRY ALLEN: Sugar Hill Function - You Might Get Better	Vi	38140	$0.75
Funny Feathers - How Do They Do It That Way	Vi	38088	$0.75
Feeling Drowsy - Swing Out	Vi	38080	$0.75
ALLEN - HAWKINS ORCH: Galveston Gal - Gonna Lose Your Gal	Mel	12842	$0.75
LOUIS ARMSTRONG: Potato Head - Put 'Em Down Blues	OK	8503	$3.00
Two Deuces - Squeeze Me	OK	8641	$3.50
Heebie Jeebies - Muskrat Ramble	OK	8300	$3.50
Fireworks - West End Blues	OK	41078	$3.00
Save It Pretty Mamma - St. James Infirmary	OK	41180	$3.00
Lonesome Blues - King Of The Zulus	OK	41581	$3.00
Savoy Blues - Hotter Than That	OK	8555e	$1.50
St. Louis Blues - After You've Gone	OK	41350g	$0.75
Beau Koo Jack - Mahogany Hall Stomp	OK	8680e	$1.50
My Sweet - I Can't Believe That You're In Love With Me	OK	41415	$0.75
I Surrender Dear - Walkin' My Baby Back Home	OK	41497	$0.75
Skip The Gutter - Knee Drops	OK	41157	$3.00
Tight Like This - Hear Me Talkin' To You	OK	8649	$3.00
Irish Black Bottom - You Made Me Love You	OK	8447	$4.00
Jazz Lips - Skid-dat-de-dat	OK	8436	$4.00
Got No Blues - I'm Not Rough	OK	8551	$4.00
Struttin' With Some Barbecue - Once In A While	OK	8566	$4.00
Dear Old Southland - Weather Bird	OK	41454g	$0.75
Black And Blue - Ain't Misbehavin'	OK	8714e	$0.75
If I Could Be With You - Confessin'	OK	41448e	$0.75
You Rascal You - Sleepy Time Down South	OK	41504e	$0.75
Lawd You Made The Night Too Long - Keepin' Out Of Mischief	Col	2646	$0.75
Sweet Savannah Sue - That Rhythm Man	OK	41281	$0.75
Stardust - Wrap Your Troubles In Dreams	OK	41530	$0.75
Mahogany Hall Stomp - High Society	Vi	24232	$0.75
Little Joe - Them There Eyes	OK	41501	$0.75
I Hate To Leave You Now - You'll Wish You'd Never Been Born	Vi	24204	$0.75
New Tiger Rag - Love You Funny Thing	Col	2631e	$0.75
Hotter Than That - I'm Not Rough	Vo	3237	$0.50
LOUIS ARMSTRONG ACCOMPANIMENTS:			
HOCIEL THOMAS: Deep Water - Lonesome Hour Blues	OK	8297f	$0.75
SIPPIE WALLACE: Jealous Woman - A Man For Every Day	OK	8307g	$0.75
BERTHA HILL: Kid Man - Low Land Blues	OK	8273f	$0.75
LILLIE DELK CHRISTIAN: Last Night I Dreamt - Real Sweetheart	OK	8607	$1.00
CLARA SMITH: Courthouse Blues	Col	14073	$3.00
VICTORIA SPIVEY: Funny Feathers - How Do They Do It	EPar	2177	$0.75
BLUES SINGERS With Acc. by Lovie Austin's Serenaders, etc.			
VIOLA BARTLETTE: Tennesse Blues - Go Back Where You Stayed	Para	12322	$0.75
IDA COX: Mean Papa - Shiek On Your Mama(E. Henderson)	Para	12097	$0.75
EDMONIA HENDERSON: Brownskin Man - Traveling Blues	Para	12095	$0.75
Black Man Blues - Worried Bout Him Blues	Para	12084	$0.75
JULIE DAVIS: Ske-Da-De - Black Hand Blues	Para	12248	$0.75
OZIE McPHERSON: Outside Of That - You Gotta Know How	Para	12327	$0.75
ETHEL WATERS: Black Spatch Blues - I Want Somebody	Para	12230	$0.75
ALBERTA HUNTER: Experience Blues - Sad 'N' Lonely Blues	Para	12065	$0.75
HANNAH SYLVESTER: Midnight - Farewell Blues	Para	12033	$0.75
SARA MARTIN: Death Sting Me - Mistreatin' Man	Para	12841e	$0.75
JACK BLAND RHYTHMAKERS: Who Stole The Lock - Gabriel's Horn	Mel	12513e	$0.75
Who Stole The Lock - Gabriel's Horn	FBruns	500317	$0.75
Bugle Call Rag - Spider Crawl	FBruns	500198	$0.75
Oh Peter - Margie	FBruns	500199	$0.75
BARREL HOUSE FIVE: Endurance Stomp - Some Do, Some Don't	Para	12875e	$0.75
BIX AND HIS ORCH: Deep Down South - Wasting My Love	Vi	23018	$1.00
I'll Be A Friend - I Don't Mind	Vi	23008	$1.00
ALBERT BRUNIES' HALFWAY HOUSE ORCH: Squeeze Me - N. O. Shuffle	Col	541	$0.75
Since You're Gone - I'm In Love	Col	681	$0.75
CELESTIN'S ORIGINAL TUXEDO ORCH: Ta-Ta-Daddy - Sweetheart of TKO	Col	14396	$0.75
HOAGY CARMICHAEL ORCH: Rockin' Chair - Barnacle Bill	Vi	38139	$1.00
CHOCOLATE DANDIES: Dee Blues - Bugle Call Rag	Col	2543	$1.25
Blue Interlude - Happy Feet(Henderson)	EPar	1792	$0.75
Cloudy Skies	EPar	1273	$0.75

(List continued on following page)

Sale of Duplicates (Continued)

CLARINET SOLOS

BOB FULLER: Too Bad Jim Blues - Black Cat Blues	Ha 580	$0.75
Nameless Blues - Ridiculous Blues	Ha 688	$0.75
ED JOHNSON: Poor Papa - Get It Now	Dandy 5156	$0.75
PERCY GLASCOE: Stomp 'Em Down - Steaming Blues	Col 14088	$0.75
JIMMY O'BRYANT: (J. Blythe at piano) Drunk Mans Strut - Momma	Para 12246	$1.00
JIMMY LYTELL: Messin' Around - Coney Island Washboard	Pathe 36584	$1.00
EDDIE CONDON ORCH: Home Cooking - The Eel	Br 6743	$0.75
That's A Serious Thing - Gonna Stomp Mr. Henry Lee	Vi 38046	$1.50
CONNIE'S INN ORCH: Milenberg Joys - 12th Street Rag	Crown 3212g	$1.25
Blue Rhythm - You Rascal You	Crown 3180g	$1.25
DOC COOK DREAMLAND ORCH: Spanish Mamma - Hot Tamale Man	Col 727	$0.75
Alligator Crawl - Brainstorm	Col 1298	$0.75
CARROLL DICKERSON'S ORCH: Black Maria - Missouri Squabble	Br 3990	$1.00
DIXIE STOMPERS: Variety Stomp - St. Louis Blues	Ha 451	$0.75
Dynamite	Ha 209	$0.75
I Found A New Baby	Ha 121	$0.75
St. Louis Shuffle - Have It Ready	Ha 467	$0.75
Snag It - Ain't She Sweet	Ha 353g	$0.75
Wabash - Wang Wang Blues	Ha 407	$0.75
Off To Buffalo - Brotherly Love	Ha 299	$0.75
Oh Baby - Feelin' Good	Ha 636	$0.75
Florida Stomp - Get It Fixed	Ha 88	$0.75
Black Maria - Baltimore	Ha 526	$0.75
JOHNNY DODDS SOLO WITH TINY PARHAM: Oh Daddy	Para 12471	$5.00
JOHNNY DODDS ORCH: Bull Fiddle Blues - Blue Washboard Stomp	Vi 21552	$1.00
JOHNNY DUNN ORCH: Bugle Call Blues - Buffalo Blues	Col 14306	$1.00
Ham And Eggs - You Need Some Lovin'	Col 14358	$0.75
(cornet solo) Cornet Blues - You've Never Heard The Blues	Col 124e	$0.75
Dixie - Sugar Blues	Col 3878	$0.75
Put And Take - Moanful Blues	Col 3579	$0.75
Spanish Dreams - Hallelujah Blues	Col 3839	$0.75
BOB EFFORS: (trumpet solo) Tin Ear - Sweet And Hot	Br 4620	$1.00
TOM DORSEY (trumpet solo with Ed Lang): Tiger Rag - Right Here	Ok 41178	$1.25
TROY FLOYD ORCH: Dreamland Blues (parts I and II)	Ok 8719	$1.25
GENE GIFFORD ORCH: Dizzy Glide - Squareface	Vi 25065	$0.75
GEORGIA STRUTTERS: It's Right Here For You - Rock Jenny Rock	Ha 468	$0.75
JEAN GOLDKETTE ORCH: Slow River	Vi 20926	$0.75
Idolizing - Hushabye	Vi 20270	$0.75
Hoosier Sweetheart	Vi 20471	$0.75
Clementine	Vi 20994	$0.75
My Pretty Girl - Cover Me Up With Sunshine	Vi 20588	$0.75
BENNIE GOODMAN'S BOYS: Blue - Shirt-tail Stomp	Br 3975	$1.00
Jungle Blues - Room 1411	Br 4013e	$1.00
Texas Tea Party - Dr. Heckle And Mr. Jibe	Col 2845	$0.75
HANDY'S ORCH: Mema's Got The Blues - My Pillow And Me	Ok 8066	$0.75
Florida Blues - Sundown Blues	Ok 4886	$0.75
Farewell Blues - Gulf Coast Blues	Ok 4880	$0.75
St. Louis Blues - Yellow Dog Blues	Black Swan 2053	$0.75
COLEMAN HAWKINS Acc. to ROSA HENDERSON: Every Woman's Blues - It Won't Be Long Now	Vo 14682	$0.75
FLETCHER HENDERSON ORCH: Gouge Of Armour Ave. - Hard Hearted	Vo 14859	$0.75
Old Black Joe's Blues - Potomac River Blues	Vo 14740	$0.75
A New Kind Of Man - Meanest Kind Of Blues	Vo 14880	$0.75
Do Doodle Oom - Dicty Blues	Vo 14654	$0.75
Mobile - Tea Pot Dome Blues	Vo 14800	$0.75
Strutters Drag - I Don't Know Blues	Vo 14828	$0.75
Stampede - Hot Notes	Vi 20460	$0.75
Clarinet Marmalade - Hot Mustard	Br 40886	$0.75
King Porter Stomp - Yeah Man	Vo 2527g	$0.75
Queer Notions - Can You Take It	Vo 2583g	$0.75
Easy Money - Come On Baby	Col 14392	$1.00
Stampede - Jackass Blues	Col 654	$1.00
P.D.Q. - Livery Stable Blues	Col 1002	$1.25
Sugar Foot Stomp - Whatcha Call 'Em Blues	Col 395	$1.00
King Porter Stomp - D Natural Blues	Col 1543	$1.00
Sugar Foot Stomp - Clarinet Marmalade	Col 2513	$1.00
Comin' And Goin' - Hot And Anxious	Col 2449	$1.00
Ain't That Hot - Momma's Gonna Slow You Down	Emerson 10713	$0.75
Talk Of The Town - Nagasaki	Col 2825e	$0.75
What Good Am I - Song In Your Soul	Col 2352e	$0.75
Sensation - Fidgety Feet	Vo 2710e	$0.50
Riffin' - Grand Terrace Rhythm	Vi 25339	$0.50

TEDDY HILL ORCH: Rug Cutters Ball - Blue Rhythm Fantasy	Vo	3247	$0.75
Uptown Rhapsody - Passionette	Vo	3294	$0.75
EARL HINES ORCH: Blue Drag - Oh You Sweet Thing	Br	6345e	$0.75
Sister Kate	Vi	22683	$0.75
Swinging Down - You Are The One	Vo	3392	$0.50
PAUL HOWARD: Quality Shout - Stufi	Vi	38122	$0.75
The Ramble - Moonlight Blues	Vi	38068	$0.75
Charlie's Idea - Overnight Blues	Vi	38070	$0.75
New Kinda Blues	Vi	22660	$0.75
CLIFF JACKSON'S CRAZY CATS: Horse Feathers	Van Dyke	923	$0.75
Torrid Rhythm	Van Dyke	81842	$0.75
CHARLIE JOHNSON ORCH: Hot Bones And Rice - Harlem Drag	Vi	38059	$1.00
Charleston's The Best Dance - Harlem Shuffle (Lloyd Scott)	Vi	21491	$1.00
Walk That Thing - Boy In The Boat	Vi	21712	$1.00
Hot Tempered Blues - You Ain't The One	Vi	21247	$1.00
LONNIE JOHNSON and DUNN: Two Tone Stomp - Change Keys	Ok	8637	$2.00
TAFT JORDAN: Devil In The Moon - Louisiana Fairy Tale	Melo	13365	$0.75
Night Wind - If The Moon Turns Green	Melo	16094	$0.75
MAGGIE JONES: You Ain't Gonna Feed - The Man I Love	Col	14243	$0.75
Undertaker - Northbound Blues	Col	14092	$0.75
Western Union - Box Car Blues	Col	14047	$0.75
JIMMY JOHNSON ORCH: Mournful Thoughts - Chicago Blues	Col	14334	$0.75
KARLE ART ORCH: Suzannah - Lights Out	Vo	3147e	$0.50
ANDY KIRK ORCH: Snag It - Sweet And Hot	Br	4878	$0.75
Blue Clarinet Stomp - Mess-a-Stomp	Vo	3255	$0.50
GENE KRUPA ORCH: Jazz Me Blues - The Last Round-up	EPar	2268	$0.75
Mutiny In The Parlor - I'm Gonna Clap My Hands	Vi	25263e	$0.75
TED LEWIS ORCH: Wabash - Royal Garden Blues	Ok	41579	$1.00
Royal Garden Blues - Ballas Blues	Col	2527	$1.00
Wabash Blues - Farewell Blues	Col	2029	$1.00
Dip Your Brush (featuring Spanier and Goodman)	Col	2467e	$0.75
LOUISIANA SUGAR BABES: Persian Rug - Thou Swell	Vi	21346	$0.75
WINGY MANNONE ORCH: Up The Country - Shake That Thing	Cham	40054	$0.75
She's Cryin' For Me - Just One Girl	Ok	41569	$0.75
Strange Blues - No Calling Card	Br	6911e	$0.75
Cats Head - Sadness Will Be Gladness	Col	14282	$1.25
House Rent Party Day - Dust Off That Old Piano	Melo	13353	$0.50
JIMMY McHUGH BOSTONIANS: Baby - Don't Hold Everything	Ha	795	$1.00
In A Great Big Way - Let's Sit And Talk	Ha	823	$0.75
Whoopee Stomp - Futuristic Rhythm	Ha	836	$1.50
McKENZIE-CONDON ORCH: China Boy - Sugar	Ok	41011	$5.00
McKINNEYS COTTON PICKERS: Miss Hannah - The Way I Feel Today	Vi	38102	$0.75
Nobodys Sweetheart - Crying And Sighing	Vi	38000	$0.75
Shim-me-sha-Wabble - Milenberg Joys	Vi	21611	$0.75
MEMPHIS HOT SHOTS: Baby Won't You Please - Shout Sister	Ha	1368	$0.75
MEZZ MEZZROW ORCH: Free Love - Dissonance	Br	7551	$0.75
Old Fashioned Love - 35th And Calumet	Vi	25202	$0.75
Apologies - Sending The Vipers	Vi	25019	$0.75
Lost - Melody From The Sky	BB	6320	$0.50
Mutiny In The Parlor - Panic Is On	BB	6319	$0.50
I'se A Muggin' (Part I & II)	BB	6321	$0.50
THE MISSOURIANS: Scotty Blues - "400" Hop	Vi	38084	$0.75
Vine St. Drag - I've Got Someone	Vi	38103	$0.75
Prohibition Blues - Stoppin' Traffic	Vi	38120	$0.75
MIFF MOLE ORCH: Shim-Me-Sha-Wabble - After You've Gone	OK	41445	$2.50
The New Twister - Feelin' No Pain	Vo	3074	$0.75
JELLY ROLL MORTON: The Chant - Black Bottom Stomp	Vi	20221	$1.00
BENNIE MOTEN ORCH: Lafayette - New Orleans	Vi	24216	$1.00
Midnight Mamma - Missouri Wobble	Vi	20422	$0.75
MOUND CITY BLUE BLOWERS: Hello Lola - One Hour	Vi	38100	$1.00
Tailspin - Never Had A Reason	Vi	38087	$1.00
Firehouse Blues - Indiana	Col	1946e	$0.75
High Society - I'm Gonna Clap My Hands	Cham	40103	$0.50
Spreadin' Rhythm Around - You Hit The Spot	Cham	40098	$0.50
MUSICAL STEVEDORES: Honeycomb Harmony - Happy Rhythm	Col	14406	$0.75
NEW ORLEANS OWLS: Eccentric - Nightmare	Col	943e	$0.75
N.O. BLUE 5: My Baby Doesn't Squawk (coupling T. MORRIS HOT BABES)	Vi	20364	$0.75
N. O. RHYTHM KINGS: Clarinet Marmalade - Mr. Jelly Lord	Ge	5220e	$3.00
Tin Roof Blues - That's A Plenty	Ge	5105f	$1.00
RED NICHOLS ORCH: Japanese Sandman - Five Pennies	Br	3855	$0.75
Just A Crazy Song - You Rascal You	Br	6133	$0.75
Panama - Margie	Br	3961	$0.75
Avalon - Nobodys Sweetheart	Br	3854	$0.75
Bugle Call Rag - Back Beats	Br	3490	$0.75
Five Pennies - Imagination	Col	1229	$0.75

(List continued on following page)

Sale of Duplicates (Continued)

	Davenport Blues - Delirium	Vi 20778	$0.75
	Slippin' Around - (COON-SANDERS ORCH: Hallucination)	Vi 21397	$0.75
JIMMY NOONE ORCH: It's Easy To Remember - Soon		Vo 2907e	$0.75
	Apex Blues - My Daddy Rocks Me	Vo 2779	$1.25
	I'd Do Anything For You - Liza	Vo 2862	$1.00
RED NORVO: Hole In The Wall - Knocking On Wood		Br 6562	$0.75
KING OLIVER ORCH: Too Late - What You Want Me To Do		Vi 38090	$1.00
	West End Blues (CHUCK NELSON AND BOYS)	Cham 40016	$1.00
KING OLIVER Acc. to BUTTER BEANS AND SUSIE: Construction Gang		Ok 8163	$1.00
	Kiss Me Sweet	Ok 8182	$1.00
KING OLIVER ORCH: Tin Roof Blues - West End		Vo 1189	$2.50
	Papa de da da - Stop Cryin'	Br 6053e	$0.75
ORIG. DIXIELAND JAZZ BAND: Tiger Rag - Barnyard Blues		Ok 4841	$2.00
	Indiana - Darktown Strutters Ball	Col 2297	$1.00
	Toddlin' Blues - Some Of These Days	Ok 4738e	$1.50
	Royal Garden Blues - Dangerous Blues	Vi 18798	$0.75
	Dixieland One-step - Livery Stable Blues	Vi 18255	$0.75
	St. Louis Blues - Jazz Me Blues	Vi 18772	$0.75
	Sensation Rag - Bluin' The Blues	Vi 18483	$0.75
	Lazy Daddy - Fidgety Feet	Vi 18564	$0.75
	Clarinet Marmalade - Mournin' Blues	Vi 18513	$0.75
ORIGINAL INDIANA 5: Stockholm Stomp - The Chant		Ha 387	$0.75
	Play It Red - One Sweet Letter	Ha 432	$0.75
	Junkmans' Dream - What Can A Poor Fellow Do	Ha 632	$0.75
ORIGINAL MEMPHIS 5: Jazz Me Blues - Anything		Col 2588	$0.75
JACK PETTIS ORCH: Bag O' Blues - Bugle Call Rag		Ok 41410	$1.25
	Freshman Hop - Sweetest Melody	Ok 41411	$1.00
	Broadway Stomp	Vo 15761	$1.00
BEN POLLACK ORCH: Memphis Blues - Waitin' For Katie		Vi 21184	$0.75
	Sentimental Baby - Came The Dawn	Vi 21827	$0.75
	Bashful Baby	Vi 22074	$0.75
MA RAINEY : Yonder Come The Blues - Stack O' Lee Blues		Para 12357	$2.50
	Bessemer Bound - Titanic Man Blues	Para 12374	$2.50
DON REDMAN ORCH: I Got Rhythm - Tea For Two		Br 6354	$0.75
RUBEN REEVES ORCH: Blue Sweets - Texas Special Blues		Vo 1411	$2.00
	Yellow Five - Screws, Nuts And Bolts	Vo 2638e	$1.00
	Zuddan - Mazie	Vo 2723e	$1.00
JOSEPH ROBECHAUX ORCH: Foot Scuffle - Sat. Night Fish Fry Drag		Vo 2796e	$0.75
	42nd Street - Ring Dem Bells	Vo 2575e	$0.75
LUIS RUSSELL ORCH: Song Of The Swanee - Saratoga Shout		Ok 8780	$1.50
	It's Tight Like That - Call Of The Freaks	Ok 8656	$1.50
	My Blue Heaven - Primitive	Melo 13366	$0.75
SAVANNAH SYNCOPATORS: Jackass Blues - Deep Henderson		Br 3245	$1.00
	Sugar Foot Stomp - Snag It	Br 3361e	$1.00
HELEN SAVAGE: It's Bad For Your Soul - Just A Little Love		Br 4536	$1.00
SAVOY BEARCATS: Nightmare - Senegalese Stomp		Vi 20182	$0.75
	Bearcats Stomp - How Could I Be Blue	Vi 20307	$0.75
ELMER SCHOEBEL'S FRIAR SOCIETY ORCH; Copenhagen - Prince Of Wails		Br 4652	$1.25
CECIL SCOTT ORCH: Springfield Stomp - Bright Boy Blues		Vi 38117	$1.00
LLOYD SCOTT ORCH: Happy Hour Blues - Symphonic Scronch		Vi 20495	$1.00
SEPIA SERENADERS: Nameless Blues - Ridiculous Blues		BB 5770	$0.75
BESSIE SMITH: Ticket Agent - Pinchbacks, Take 'Em Away		Col 14025	$0.75
	After You've Gone - Muddy Water	Col 14197	$0.75
	Rainy Weather - Salt Water Blues	Col 14037	$0.75
	Alexander's Ragtime Band - There'll Be A Hot Time	Col 14219	$0.75
	Yodeling Blues - Lady Luck Blues	Col A3939	$0.75
	Weeping Willow - Bye Bye Blues	Col 14042	$0.75
	Outside Of That - Mama's Got The Blues	Col A3900	$0.75
	Do Your Duty - Down In The Dumps	EPar 1793	$0.75
	Sinful Blues - Follow The Deal	Col 14052	$0.75
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	Black Mountain Blues - Hustlin' Dan	Col 14554e	$0.75
	J. C. Holmes Blues - I Ain't Got Nobody	Col 14095e	$0.75
JABBO SMITH ACES: Tanguay Blues - Boston Skuffle		Br 7101	$3.00
	Jazz Battle	Br 4244	$2.00
JOE SMITH Acc. HAZEL MEYERS: Chicago Bound Blues - Mason-Dixon		Vo 14725	$0.75
	Awful Moanin' Blues - He's Never Gonna Throw Me Down	Vo 14709	$0.75
JOE STEELE ORCH: Top And Bottom - Coal Yard Shuffle		Vi 38066	$1.00
TRIXIE SMITH: Voo Doo Blues - Log Cabin Blues		Para 12167	$0.75
	Ada Jane's Blues - Praying Blues	Para 12232	$0.75
JACK TEAGARDEN ORCH: Love Me - Blue River (vocal)		EBr 01703	$0.75
	Plantation Moods - I've Got It	Col 2913	$1.00
	That's What I Like - You Rascal You	Col 2558	$1.25
TENNESSEE MUSIC MEN: Georgia On My Mind - I Can't Believe		Ha 1375	$1.00

TRUMBAUER ORCH: Humpty Dumpty - Baltimore	Ok	40926g	$1.00
Riverboat Shuffle - Ostrich Walk	Ok	40822	$3.50
UNIVERSITY SIX: I Ain't Got Nobody - If I Only Had You	Ha	230	$0.75
VENUTI-LANG BLUE 4: Little Buttercup - Pardon Me Pretty Baby	Ok	41506	$0.75
Beatin' The Dog - Kickin' The Cat	Ok	40853	$0.75
VENUTI-LANG ORCH: Walkin' The Dog - March Of The Hoodlums	Ok	41344	$0.75
Farewell Blues - Someday Sweetheart	Melo	12277	$0.75
FATS WALLER BUDDIES: Harlem Fuss - Minor Drag	Vi	38050	$1.25
I Need Someone - Looking Good, Feeling Bad	Vi	38066	$1.00
Ridin' But Walkin' - Won't You Get Off It	Vi	38119	$1.25
He's Gone Away - Please Take Me Outa Jail	Vi	21202	$0.75
THE WASHINGTONIANS: Jubilee Stomp - Don't Mess Around(HOTSY TOTSY)	Br	4044	$1.00
WASHBOARD RHYTHM KINGS: Teddy's Blues - Tappin' The Time Away	Vi	38610e	$0.50
Boy In The Boat - Somebody Stole Gabriel's Horn	Vi	23368e	$0.50
St. Louis Blues - Some Of These Days	Pe	15823e	$0.50
CHICK WEBB ORCH: Blue Minor - Lonesome Moment	OK	41572e	$0.75
Heebie Jeebies - Blues In My Heart	Br	6898e	$0.75
Get Together - When Dreams Come True	Col	2883e	$0.75
PAUL WHITEMAN ORCH: I'm In Seventh Heaven - Little Pal	Col	1877	$0.75
Taint So - That's My Weakness Now	Col	1444	$0.75
When	Vi	21338	$0.75
Sunshine - Back In Your Own Backyard	Vi	21240	$0.75
Changes - Mary	Vi	21103	$0.75
Louisiana - Dixie Dawn	Vi	21438	$0.75
You Took Advantage Of Me - Do I Hear You Saying	Vi	21398	$0.75
Lonely Melody - Ramona	Vi	21214	$0.75
Sugar - There Ain't No Sweet Man	Vi	21464	$0.75
I'm Winging Home - When Youre With Somebody	Vi	21365	$0.75
San - Poor Butterfly	Vi	24078	$0.75
Ragamuffin Romeo - I Like To Do Things For You	Vi	2170	$0.75
Happy Feet - Bench In The Park	Vi	2164	$0.75
Farewell Blues - Darktown Strutters Ball	Vi	25192	$0.75
WHOOPEE MAKERS:It's So Good - 12th Street Rag	Pe	15217	$2.50
St. Louis Blues - Bugle Call Rag	Pe	15126	$1.00
CLARENCE WILLIAMS ORCH: Black Snake Blues - Old Folks Shuffle	Ok	8465	$0.75
What's The Matter Now - Jackass Blues	Ok	40598	$0.75
Walk That Broad - Have You Ever Felt That Way	Ok	8629	$0.75
Longshoreman's Blues - I'm Through	Q.R.S.	7040e	$0.75
Mandy - I'm A Little Blackbird	Ok	40260g	$1.00
TE ROY WILLIAMS ORCH: Lindberg Hop - Oh Malinda	Ha	439	$0.75
WILLIAMS BLUE FIVE ACCOMPANIMENTS:			
SARA MARTIN: Blindman Blues - Atlanta Blues	Ok	8090	$0.75
MARGARET JOHNSON:I Love You Daddy - Good Hearted Mama	Ok	8230	$0.75
E Flat Blues - If I Let You Get Away	Ok	8107	$0.75
EVA TAYLOR: Charleston Strut - If You Don't I Know Who Will	Ok	8089	$0.75
Do It A Long Time Papa - Barefoot Blues	Ok	8073	$0.75
GEORGE WILLIAMS AND BESSIE BROWN:When You Go Huntin' - I Can Do	Col	14046	$0.75

PIANO SOLOS

COW COW DAVENPORT: Chimes Blues - Atlanta Rag	Cham	50033e	$0.75
FATS WALLER (organ): Lenox Ave. Blues - St. Louis Blues	Vi	20357	$0.50
Loveless Love - Soothin' Syrup (organ)	Vi	20470	$0.50
Numb Fumblin' - Smashing Thirds	Vi	25338	$0.75
African Ripples - Alligator Crawl	Vi	24830	$0.75
CLARENCE WILLIAMS: Wildflower Rag - Organ Grinder Blues	Ok	8604	$0.75
CHARLIE SPAND: Hastings Street	Para	12863	$4.00
ROB COOPER: West Dallas Drag	BB	5459	$0.50
FREDDY SHAYNE: Mr. Freddy Blues - Lonesome Man Blues	Cham	50061e	$0.50
JOE SULLIVAN: Onyx Bringdown - Old Fashioned Love (BUCK)	Col	2925	$2.50

DAN QUALEY, c/o SOLO ART RECORDS, 1600 BROADWAY, NEW YORK CITY

COLLECTORS' ITEMS

(Continued from page 22)

adds, both on Columbia 383, and of The McKinney "I Want A Little Girl" on Victor 23000.

He also mentions a number of Whoopee Makers Items (Goodman, MacPartland, Teagarden) some of which are new:

Cameo 9041, "Blue Little You" (3579).

Cameo 9203, "Milwaukee Walk".

Cameo 9235, "Moaning Low".

Pathe 36944, "Futuristic Rhythm" (108565).

Pathe 36974, "Wipin' The Pan -- I Used To Love Her".

* * *

Ray Sherman of Milwaukee asks for identification or personnels of the following:

Blue Grass Footwarmers, Harmony 206-H, "Senorita Mine" (142306) -- "How Could I Be Blue?" (142329). A Clarence Williams recording unit, with Ed Allen on cornet; see J. I. for January 12, 1940.

Tom Brymn and his Black Devil Orchestra, Okeh 4339, "Campmeeting Blues" (7833A) --- "The Memphis Blues" (7873B).

Cottom Pickers Orchestra, Madison 1649, "Just Blues".

Dixie Jazz Band, Jewel 5446, "Dixie Drag" (1881).

Al Trent's Orchestra, Champion 40098, "After You've Gone" (16349A) -- "I've Found A New Baby" (19081).

Lloyd Smith and his Gut-Bucketeers, "That's My Stuff --- I'm Going Away Just To Wear You Off My Mind".

* * *

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READERS' COMMENTS

Menemsha, Mass.

To The Editor:

I have been reading Jazz Information for twelve years now and have not missed a copy. I have saved them all and keep them in my attic, where they lie next to a stack of Burpee's Seed Catalogues, which I read no less assiduously. The many hours of pleasure it has given me, as I lay back in my easy chair before a roaring fire on the hearth, my pipe in my mouth, my shetland pony purling dulcetly at my feet, and a troop of boy scouts playing Red Rover Red Rover Come Over Come Over -- these many hours of pleasure have more than made up for the embarrassing moments caused when my little cousin Pippinifka asked me where my Jelly-Roll was, right in front of the minister, as he lingered at dinner over a gingerbread cookie and a stick of tea.

Recently, however, it has been my misfortune to detect a flaw (if I may quote from the Eclogues of Vergil) in the veneer of your deathless prose. I have hesitated to mention it, hoping against hope that it would disappear, yet the past few months have witnessed such flagrant outbursts that I was forced to take my pen in hand, if I may use the expression, and object to your arbitrary use of the word "commercial".

Who the hell do you guys think you are anyway? Where do you get off to say a record is commercial just because it doesn't happen to be made by a bunch of riverboat stevedores who play in some cat house where all the keys on the piano are busted but one, and everybody is starving to death and the only kitty in the place has been eaten up long ago, claws and all, but everybody is sensitive and authentic and unusual and inviolate and restrained and subdued and everything but commercial. God no, not that.

If one of those guys so much as plays a note above middle C he is playing screamers in very poor taste, and if by chance he feels like joining up with an outfit that feels like playing Tuxedo Junction and makes enough small cash to dive for herring at Lindy's, he is commercial and not in the spirit of the Riverboat tradition. (I'll bet my bottom dollar that those damn riverboats are full of teredo worms and should have been condemned years ago. And if we send fifty destroyers to Great Britain I think it's only fair that we send fifty riverboats to Germany, but leave the musicians here and send them to Hubert's museum, where, along with the fleas and Grover Cleveland Alexander, they can make an honest dollar.)

I don't know a hell of a lot about jazz, and I don't pretend to, but I know what I like, as they say at the art galleries, and I've been listening to jazz and playing jazz long enough to know that what I like is just as good as what anybody else likes -- it may not be better, but by God it's just as good. And here's what I like: I like Louie; I could sit up all night and listen to Hot Fives and Hot Sevens. And I like Roy Eldridge so much that I wear out a new Wabash Stomp every week. And I like Chu Berry and Edmond Hall and I think Artie Shaw has a terrific band and Billie Holiday's "I Must Have That Man" and "Me Myself And I" are as good as anybody's ever cut.

But I get an awful lot of kicks out of Kay Kyser's College of Musical Knowledge and I think Pee Wee Russell and Bud Freeman are terrible and have been getting away with murder for years just because some crazy man once said they played jazz and nobody bothered to question his opinion because he wrote a book. (You notice, however, that I said I think they're terrible -- anybody who can tell me he likes them and why gets all my respect.) And furthermore, Freddie Slack may not play authentic boogie-woogie, but I'd rather hear him

than Lux Lewis, Crippled Clarence, Clubfoot Izzy, and all the rest of the boys with three heads and two extra sets of udders.

However, I'm not trying to tell you that this is the greatest stuff in the world (although I feel just as qualified to do so as you, John Hammond, George Frazier, and even Whitney Becker). All that I'm trying to say is that it's the last field in the world where dogmatism will get you anywhere. I realize I've been writing like a wise guy and getting a little too smart even for myself, but I feel that you fellows might put the soft pedal on your vitriolic (and often un-constructive) criticism of bands that know which side their bread is buttered on. Please excuse me for getting porky. I love you all.

C. Miller.

Well, there it is. You can use it in your steam pipe or safety valve if you consider me a prominent collector. I have forty records.

West Falmouth, Mass.

To The Editor:

I want to commend you on the magnificent quality of your sheet. Work such as yours is sure to go without proper recognition except among the handful of hot collectors and connoisseurs, but you have overcome the temptation which must be almost overwhelming to commercialize J.I.

In my opinion you have achieved an admirable balance between straight news of the good bands, features such as the biography of Simeon, collectors' dope, and record reviews. In all these departments, moreover, you have displayed a discrimination and a taste far too rare in these golden days of Shaw and Kyser. Keep up the good work, and rest assured that there will always be an enthusiastic group of supporters.

Your new format and your new publishing schedule fully correct the only two flaws in your paper.

Roger C. Ward.

Rocky River, O.

To The Editor:

Jazz Info was swell before and filled a long-felt want, but the new form is a vast improvement and personally I heartily endorse your twice a month policy.

I also concur entirely with the views expressed in the last few months by Messrs. Frazier, Blackstone, and one or two others who have written because they had something to say and not merely because they objected to what some one else had said.

The only criticism I have is of the adolescents who need their mouths washed with soap (and I don't class Frazier with them). Their vulgarities are merely boring, and I don't think you'd miss a thing by not printing them.

M. J. Hall.

Upper Darby, Pa.

To The Editor:

I've been meaning to write to you for some time now, but with the appearance of your new J.I. on the stands, I felt I couldn't put it off any longer. It's great to get the real dope on jazz without having to wade through legs and commercial bilge. Congrats and best wishes for many more successful issues.

You see, I am one of those kids who are just starting to study jazz, but under the careful guidance of Larry Mallery, Philadelphia's foremost critic on jazz, I have avoided getting a lot of junk. Then along came J.I. and now I can absorb a lot of imformation that Larry hasn't had time to tell me.

Thank's J.I., for the favor you are doing us kids. I hope you continue your policy of writing only about items of interest to hot fans. Remember, "A wise speaker knows when to stop talking." Best wishes,

H. Royer Smith, Jr.

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